

National Park Service

Influences on the Buffalo River Area and Its People



Unit 2 – Music of the Ozarks



Influences on the Buffalo River Area and Its People – Unit 2 – Music of the Ozarks

Overview:

This unit is comprised of 3 lesson plans: Native Music, Traditional Music, Modern Music of Arkansas

Grade Level: 9 – 12th grades (may be adapted for lower grades)

Duration: 2 to 5 class periods for each lesson

Group size: one classroom – 10 to 30 students; divided into groups of 3 or 4

Subject areas: Fine Arts; Language Arts

Music Theory: Fine Arts Curriculum Framework

Content Standard 3: Students shall evaluate the historical and cultural contributions of musicians and the musical community.

Instrumental Music I, II, III, or IV: Fine Arts Curriculum Framework (The level of students/class will dictate which set of standards will be utilized.)

Skills and Techniques

1. Students shall apply the essential skills and techniques to perform music

Creative Expression

2. Students shall demonstrate creative expression through music

Vocal Music I, II, III, or IV: Fine Arts Curriculum Framework (The level of students/class will dictate which set of standards will be utilized.)

Skills and Techniques

1. Students shall demonstrate and apply the essential skills and techniques to produce music.

Creative Expression

2. Students shall demonstrate creative expression through music.

Language Arts – Common Core Curriculum Standards:

CCSS.ELA-Literacy.W.9-10.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.9-10.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

CCSS.ELA-Literacy.W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

National Standards:

NA.9-12.4 COMPOSING AND ARRANGING MUSIC WITHIN SPECIFIC GUIDELINES

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Unit 2 – Lesson Plan 1- Native Music

Objectives:

Students will:

Create an original piece of music in the Native American style

Instructional resources needed:

Internet with speakers

Time required: 2 to 3 class periods

Procedures:

Set: Have the students listen to the following examples of native music:

1) "Osage" Ozark Native American Flute Music

<https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=8&cad=rja&ved=0CFsQtwIwBw&url=http%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DrvUtexRujOo&ei=jYjtUdmGEcfI4AOo-ICYCQ&usg=AFQjCNFkn9Y38wsT9PTmkOMLSP4fyGD7pA>

2) "War Dance"

<http://www.bing.com/videos/search?q=quapaw+native+american+music+clips&view=detail&mid=A321A12748E3419F97B6A321A12748E3419F97B6&first=21&FORM=NVPFVR>

Teach:

1) Ask the students: "How could a person create an original piece of music similar to the examples you just heard?" Facilitate a class discussion generating ideas as to how it could be done; suggestions might be posted for later use.

2) Tell the students they will be creating a song to perform for, and teach to, the class that is similar to the native examples. The song may be vocal, instrumental, or a combination of both.

Closure:

Hold a class powwow event where the students play their music. Encourage students to wear native clothing and play drums if appropriate.

Assessment:

Students will receive a completion grade for their performance.

*Teacher note: the teacher may decide to grade using a rubric; the rubric should be explained to the students before they begin working

Differentiation:

Advanced students may be required to write sheet music for their musical piece.

Non-musical students may learn and perform a traditional dance.

Extension Suggestions:

- 1) Plan a class trip to a powwow event. There are several powwows held each year in various states; an internet search will give you the date and location for a powwow near you.
- 2) There are several Native American speakers willing to come to your school and do a presentation; to find a tribal contact near you, you can use the National Park Service Online Database located at <http://grants.cr.nps.gov/nacd/index.cfm>
- 3) Host a small powwow event with student performers for a parent night or for other classes.

Additional video:

Video from AETN about the Osage Indians in the Ozarks

<http://flash.aetn.org/aetnplayer.html?source=http://flash.aetn.org/vod/edu/gen/2009/HistoryD-mp4.flv>

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Unit 2 – Lesson Plan 2 – Traditional Music

Overview: This plan consists of two components: vocal music and instrumental music. The components may be used separately or together. The components are each set up to last 2-3 days, but could be extended to create long-term projects

Component 1 – Vocal Music

Objectives:

Students will:

- 1) Explain the basic components of shape-note singing
- 2) Change the original style of a song to shape-note form and record a performance of the changed version

Instructional resources needed:

Internet with speakers

Audio recording devices (many students have this capability on their phone, IPAD, etc)

Time required: 2 to 3 class periods – or can be used as a long term project

Procedures:

Set:

1) Read the following excerpt from Ozarktraditions.org; Our Heritage of Music and Dance:
“The traditional music and dance of the Ozarks intertwined to form the societal fabric that girded the culture, providing an underpinning of entertainment, but more importantly providing a valued social function in each community. These forms of entertainment were, and are, each uniquely done, standing as a testament to the individualism that is the hallmark of the Ozark culture. Time has brought some changes to these hills, not all of which are welcomed. But the people, those descended from the settlers of the area, endure . . . and with them, the culture.”

2) Facilitate a class discussion on what students feel are examples/types of traditional music.

Teach:

1) Introduce the concept of shape-note singing (see teacher resource p.5 and 6 for background information); have the students listen to the following example:

Sacred Harp Singing; example of shape-note singing; “*The Happy Sailor*”; recorded at Salem Church near Fulton, Mississippi on November 19, 1961

<http://web.lyon.edu/wolfcollection/unknownhappy1268.html>

2) Ask the question: “How would someone change the style of a modern vocal song to fit the shape-note style. Facilitate a brain-storming session of student suggestions and create a class list of possible methods.

3) Inform the students they will now choose a vocal song they are familiar with and change the style to shape-note form; they will then record the adapted song for later listening. They may use any of the methods from the class list or any other method they discover. The students must be able to describe, in detail, the method they used to change their chosen song.

3) Allow students sufficient class time (2-3 days) to complete the assignment

Closure:

Have the students teach another group in the class how to sing the changed version of their song; rotate groups until all have had at least one chance to learn all the songs.

Assessment:

Students will receive a completion grade for:

- 1) changing the song style to reflect the shape-note style
- 2) attempting to teach their changed song to at least two other class groups

*Teacher note: the teacher may decide to grade using a rubric; the rubric should be explained to the students before they begin working.

Differentiation:

Instead of changing a song, students may be assigned to create a portfolio of shape-note sheet music; they may use the internet or other sources: remind students to properly cite their sources

Extension Suggestions:

- 1) Have the students practice and perform at least one selection of shape-note music at a parent night
- 2) Bring in a local shape-note singing group to perform for the students

Component 2 - Instrumental Music:**Objective:**

Students will interview and video tape (or record) local performers of traditional music.

Instructional resources needed:

Video (or sound) recording devices (many students have this capability on their phone, IPAD, etc)

Procedures:**Set:**

- 1) Have the students watch: "Tradition: Ozarks Folk Music" by Jim Rea

<http://www.youtube.com/watch?v=NI4TNg39SPc>

* Teachers note: this video takes a long time to load/buffer; you will want to start it before class begins

- 2) Facilitate a class discussion on what students feel are examples/types of traditional music and traditional musical instruments; then create a class list of local musicians who perform traditional music; they can be family members, friends, students, professionals.

Teach:

1) Tell the students that they are to create a new section for their school library containing video (or oral recordings) of local traditional musicians; ask the class how they will proceed and what they will need to accomplish this task; the students should understand that this project will involve time outside the normal classroom hours and make plans accordingly.

2) Generate a class list of materials needed and class procedures; facilitate a class discussion and refine/finalize the list; the procedures should include a release form (see teacher resource p. 7)

*Teacher Note: the students should use the class procedures to insure all the videos (or oral recordings) are similar in design and quality

3) Allow students sufficient class time (2-3 days) to complete the assignment

Closure:

1) Spend at least one day viewing (listening to) the finished videos (or oral recordings)

2) Have the students create a catalog/listing system, with assistance from the school librarian, for the finished videos (or oral recordings) and place them in the library

Assessment:

Students will receive a completion grade for successfully creating a video (or oral recording)

*Teacher note: the teacher may decide to grade using a rubric; the rubric should be explained to the students before they begin working

Differentiation:

Have students utilize the internet to locate, and make a presentation, about 3, or more, musicians who are known to perform traditional music; they may/may not include actual video/sound recording

Extension Suggestions:

1) The Ozark Folk Center State Park, located in Mountain View, Arkansas, has a wealth of information about pioneer lifestyle and music. A field trip to it would be educational and fun. More information can be found at: <http://www.ozarkfolkcenter.com>

2) Wilson Creek National Battlefield, located near Republic, Missouri, hosts an annual "Arts in the Park-Ray House Jamboree featuring several local musicians performing traditional Ozark music. The park also has lots of information and exhibits concerning the Civil War. More information can be found at: <http://www.nps.gov/wicr>.

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Unit 2 – Lesson Plan 3 – Modern Music of Arkansas

Objectives:

Students will:

- 1) Write a short essay identifying at least two native Arkansans who have influenced the music of their time and describe:
 - a. the type of music they were involved with
 - b. what influences they have had
- 2) Create a presentation (or poster) about one famous Arkansan musician alive today to include:
 - a. photo of the musician
 - b. facts about his/her life; especially Arkansas roots
 - c. samples of music performed
- 3) Perform at least one verse and chorus from a song written about Arkansas

Teacher Note:

See teacher resource p.2 and 3 for suggestions for objectives 1-3

Instructional resources needed:

Computer lab or library resources (pen, paper, and poster board if using library resources)

Time required: 3 to 5 class periods

Procedures:

Set: Have the students listen to some diverse music examples (by recent Arkansas musicians):

Trout Fishing in America: "*You've Got a Funny Name*"

<http://www.troutmusic.com/>

Louie Shelton: "*Tribute to Michael Jackson*"

http://www.youtube.com/watch?feature=player_embedded&v=Ip-LzbWs6FQ

Collin Raye: "*Little Rock*"

http://www.youtube.com/watch?feature=player_embedded&v=v6l_8SnldxU

Teach:

- 1) Facilitate a class discussion as to which example is typical of Arkansas music today and which song elements in the chosen example make it typical.
- 2) Ask the question: "How did Arkansas music evolve from the more traditional mountain music of the 1940's and 1950's to the types of music you heard at the beginning of class?"
- 3) Tell the students that over the next few days, their group will be:

A. Writing a short essay identifying at least two native Arkansans who have influenced the music of their time and describing:

- a. the types of music they were involved with
- b. what influences they have had

B. Creating a presentation (or poster) about one of several famous Arkansan musicians alive today to include:

- a. photo of the musician
- b. facts about his/her life; especially Arkansas roots
- c. samples of music performed

C. Performing at least one verse and chorus from a song written about Arkansas

4) Explain the grading rubrics that will be used for each product

5) Allow the students sufficient research/prep time to complete all requirements

Closure:

After the students have presented their finished products (presentation, performance) to the class, facilitate a class discussion on the question “Is any one type of music typical of Arkansas today?”

Assessment:

Student essays, presentations, performances will be graded using rubrics of the teacher’s choosing

Differentiation:

Some strategies to consider:

- 1) All rubrics should reflect student resources and abilities
- 2) Allow non-musical students to read aloud the verse and chorus from a song written about Arkansas

Extension Suggestions:

Have the students host a “Music of the Ozarks” event for others where they can display their work and perform their songs. Some suggestions are at a Parent Night, a club meeting, or for younger classes.

Quawpaw and Osage Indian Tribes:

Quapaw Indians:

Arkansasheritage.com



Arkansasheritage.com



Osage Indians:

Arkansasheritage.com



nativeamericanencyclopedia.com



NATIVE AMERICAN GAMES AND MUSIC¹

Dance, music, and ritual drama have always played an important role in the cultures of North America. The major theme of all dance and drama is the importance of maintaining respect for our ancestral tradition of living in harmony with nature. The rain cycles, moon cycles, planting and harvesting dates, and the migrations of such animals as deer, bison, and coastal salmon were celebrated with days and nights of feasting, gift exchange, story-telling, singing, prayers, dance and music. The highlight of most village festivals came with the dance drama or prayer ritual.

These dance rituals entertained, protected, and instructed everyone in methods of living in peace with other people, animals, plants, and the natural elements of fire, water, wind, and earth. Young children learned the traditional folklore of their ancestors by observing these rituals.

The stories and histories performed by the dancers involved the depiction of animals, ancestors, or messengers from the spirit world. The dancers were accompanied by many kinds of musical instruments such as drums of wood and animal skins; rattles made from hollow gourds, wooden flutes, and bells made from shells. The singers and dancers often wore makeup, masks, large headpieces, and colorful costumes. Dancers sometimes carried musical instruments, feathers, corn, or painted shields.

Dance Rattles were made in many materials and styles. They were made from gourds, bone, wood, turtle shells, seashells, and dried cacti. Beans or small stones were placed inside the rattles to make sounds. The rattles were used for music in ceremonies and to keep the rhythm as they danced.

¹ CADDO, OSAGE, AND QUAPAW vs CHINOOK, SHOSHONE, AND SIOUX! ; 2002 Core Knowledge® Conference;
http://coreknowledge.org/mimik/mimik_uploads/lesson_plans/695/CADDO%20OSAGE%20AND%20QUAPAW%20vs%20CHINOOK%20SHOSHONE%20AND%20SIOUX.pdf

Some native Arkansans who have influenced music:

Roy Buchanan (1939-1988) – guitarist
Sonny Burgess (1939-present) – rock and roll
Johnny Cash (1932-2003) – rock and roll
Jimmy Driftwood (1907-1998) – folk singer and song writer
Violet Hensley (1916-present) - fiddle player, maker
Fred High (1878-1962) – folk song singer and preservationist
Walter Norris (1931-2011) - jazz pianist
Mark Sallings (1982-2009) – harmonica/blues
Frank “Son” Seals (1942-2004) – blues
John Michael Talbot (1954-present) – country rock

Famous Arkansan musicians alive today:

Kris Allen (vocal)
Trout Fishing In America (mixed style)
Jim Ed Brown (country & western)
The Cate Brothers (country style rock & roll)
Glenn Campbell (pop/country)
Iris DeMent folk, country, gospel)
Ronnie Dunn (country) – part of the duo Brooks & Dunn
Ronnie Hawkins (rock & roll)
Sleepy LaBeef (rockabilly)
Joe Nichols (country)
K.T. Oslin (country)
Twila Paris (gospel)
Collin Raye (country)
Louie Shelton (quitarist)
Pharoah Sanders (jazz)

***Songs written about Arkansas:**

“A Robot Plane Flies Over Arkansas by Tony Trischka
“Arkansas (You Run Deep in Me) – Waylon Holyfield
“Arkansas” – Eva Ware Barnett
"Arkansas Blues"--The Goofus Five
“Arkansas Coal by Lee Hazelwood & Nancy Sinatra
“Arkansas Dave by George Strait
“Arkansas Diamond by Bill Kirchen
“Arkansas Gals” - author unknown
“Arkansas Rain by Jeremy Steding
“Arkansas River by Oakhurst
"Arkansas Sheik"--New Lost City Ramblers
“Arkansas Traveler” - originally by Sanford Faulkner – redone by Jimmy Driftwood
“Back To Arkansas by Tom Goss
“Down in Arkansas” – originally by George “Honey Boy” Evans – redone by Jimmy Driftwood
“Girl From Arkansas by Rod Picott
“Going Back to Arkansas” – Big Bill Broonzy
“Going to Leave Old Arkansas” - A.E. Ward and His Plowboys
"Oh, Arkansas" - Terry Rose and Gary Klaff
"Mary, Queen of Arkansas" - Bruce Springsteen
“The Last of the Arkansas Greyhounds” by Leo Kottke
“The Lord God Bird” – Sufan Stevens (about the ivory-billed woodpecker)
“The State of Arkansaw” – author unknown
“We’re Coming Arkansas” - author unknown
"When Electricity Came To Arkansas"--Black Oak
“When Panthers Roamed in Arkansas by Kate Campbell

*Note to teacher: While effort was made to ensure all of the songs listed in the above list were appropriate for high school students, the teacher may want to preview the songs first before allowing students to perform them in the classroom.

Shape-note singing: (taken from Ozarktraditions.org)

Shape-note singing is a creature of the American colonial and frontier periods, although its roots reach back to medieval times. In Ozark and Arkansas folk tradition, four-shape and seven-shape notation systems were used by people in social settings, in “singing schools,” and in church congregations.

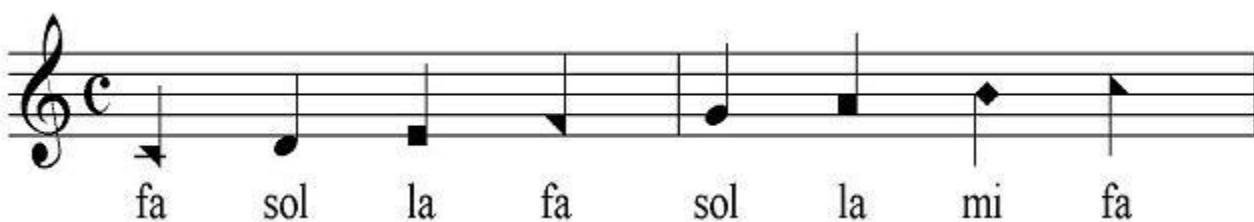
Shape-note singing spread from Colonial New England and took root across the Appalachians, into the frontier South and as far west as Missouri and Texas. All across these regions, “singings” were held, ultimately using books that were mostly variations of William Walker’s 1835 *Southern Harmony and Musical Companion*. These books, including the *Sacred Harp*, the *Christian Harmony*, and regional favorites such as the *Missouri Harmony* didn’t represent an academic approach to singing; they simply captured a folk tradition in print.

Untrained singers could sing voice parts and fairly complicated arrangements using this approach, and singings became important social events that included “dinner on the ground” and opportunities for young women and young men to interact. Traveling “singing masters” would hold schools, often promoting their own systems of notation.

The shaped-note scale probably known to the greatest number of people now has seven shapes, each one representing a step on the “diatonic” scale that is the basis of almost all music in western civilization, including Ozark traditional music. As shown below, “do,” (pronounced “dough” or “doe”) with its triangle shape, is placed on middle C. But in practice, the leader will simply sound out “Do” at whatever pitch seems to best suit the congregation for a given song. The other steps of the scale fall into place in relation to the placement of “Do,” and the singers take their tones from that relationship – not from lines and spaces.



The seven-shape scale is known to many church congregations that use “old-fashioned” hymnals and to followers of “convention” singings which use piano accompaniment and songs in the tradition of Albert Brumley, the Stamps-Baxter Quartet, and others. The older traditions are still observed in many places across the American South, with no instrumental accompaniment and, most often, using a scale in which the seven steps are represented by only four shapes, with fa, sol, and la used in two repeated cycles.



Sacred Harp, the most popular of these traditional styles, uses these four shapes. In recent decades some of its followers turned evangelical, spreading the tradition throughout the United States. Sacred Harp singings can now be found in most major American cities, from Boston to Los Angeles, as well as in the United Kingdom and even in Poland, at this writing.

The program of the 1941 Stone County Folkways Festival, held at Blanchard Springs, Arkansas, featured singing by both 4-shape and 7-shape groups.

A monthly Sacred Harp singing is held at the Shiloh Museum of Ozark History in Springdale, Arkansas, and an annual Sacred Harp singing is held in Harrison, Arkansas. In Mountain View, Arkansas, a shape-note group gathers monthly at the Ozark Folk Center, and an annual “Shape-Note Gathering” brings singers from North Carolina to Oregon together at the Folk Center each year on the weekend following the Fourth of July weekend.

Photograph & Video Release Form

I hereby grant permission to the rights of my image, likeness and sound of my voice as recorded on audio or video tape without payment or any other consideration. I understand that my image may be edited, copied, exhibited, published or distributed and waive the right to inspect or approve the finished product wherein my likeness appears. Additionally, I waive any right to royalties or other compensation arising or related to the use of my image or recording. I also understand that this material may be used in diverse educational settings within an unrestricted geographic area.

Photographic, audio or video recordings may be used for the following purposes:

- educational presentations for students and/or parents

By signing this release I understand this permission signifies that photographic or video recordings of me may be electronically displayed in the public educational setting.

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There is no time limit on the validity of this release nor is there any geographic limitation on where these materials may be distributed.

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By signing this form I acknowledge that I have completely read and fully understand the above release and agree to be bound thereby. I hereby release any and all claims against any person or organization utilizing this material for educational purposes.

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Signature _____ Date _____

If this release is obtained from a presenter under the age of 19, then the signature of that presenter's parent or legal guardian is also required.

Parent's Signature _____ Date _____

Additional resources:

www.encyclopediaofarkansas.com

<http://www.arkansasentertainershalloffame.com/>

<http://music.yahoo.com>

<http://www.songssofaransas.com>

<http://www.playlistresearch.com>

<http://www.orionimaging.com> : *Powwow Songs: Music of the Plains Indians; Music CD*

<http://www.louieshelton.com> : Louie Shelton: *"Michael Jackson Tribute"*

<http://www.twilaparis.com/player.php> : *"I will Listen"*

<http://www.troutmusic.com/> : *"You've Got a Funny Name"*

<http://web.lyon.edu/wolfcollection/sacred.htm#sacred> : *"The Happy Sailor"*

<http://ozarktraditions.org/>

<http://www.usc.salvationarmy.org/usc/eds/Photograph%20&%20Video%20Release%20Form.doc>